

# RECORD RESEARCH

the magazine of record statistics and information

VOLUME I, NUMBER I

ISSUED EVERY OTHER MONTH

FEBRUARY 1955

## EDITORIAL

On the birth of this publication the editors are honored in welcoming you, our readers and fellow researchers, to..... "Record Research" the magazine of record statistics and information. We hope that you find our information interesting and that you continue reading our publication for many years to come.

We wish to thank staff members..... Hal Flakser, Anthony Rotante and Ray Wile for the interesting articles which they have contributed this month. Their assistance was all the inspiration necessary to print what we believe in being the best in record research.

If you have any record data, submit it, and we'll try making your discovery a part of discographical history.

"Record Research" dedicates itself to the establishment of a magazine built on discographical craftsmanship. It is no successor to any magazine although it shares the many attempts to publish intelligent and informative articles on record research.

We welcome your comments and criticism.

## THIS MONTH'S FEATURES

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and others....

\*\*\*\*\* BLUES & RHYTHM by ANTHONY ROTANTE \*\*\*\*\*

(1) With the first issue 'Record Research' introduces a column devoted to the contemporary blues singers, gospel singers and groups who all through the years have been responsible for a vast amount of material, which as recently pointed out by Marshall Stearns, has been badly neglected by the discographer and collector. This lack of documentation is likely to cause a repetition of the situation which existed when 'Rhythm on Record' & 'Hot Discography' first appeared in America and awakened us to the fact that this wealth of Americana had slipped by us. The valiant efforts of a small band of collectors has done a tremendous job of recreating that era and to this day is continuing with this task....

The column will consist mainly of discographies, label research, and items of general interest. No attempt will be made at critical writing and it will be confined solely to research. It is hoped that the readers will furnish guidance in the selection of material and all contributions are welcome. It is only by concentration of effort that we can hope to arrive at a comprehensive listing of these artists before the details fade away...

Unfortunately the springing up of cults has blinded many to the fact that intermingled with the 'pop' recordings in the catalogs of the big companies there will often be found the recordings of the classic blues artists such as the Memphis Slims, Roosevelt Sykes, T-Bone Walkers, Sunnyland Slims, Ch. Jack Duprees and innumerable others. The accompaniment is usually a small group often of trio size, comprised of harmonica or piano with guitar and drums, often of quartet size by the addition of a bass and the music equals in spirit and execution the best that was offered on the old 'Race' labels. These men are carrying on a tradition which goes back to the earliest days of jazz. It still requires only a voice with rhythm backing to sing out to the world the trials and tribulations of every-day living - The Blues of unrequited love - hard labor - or just the meanness of fellow man; or in a different vein the joys of a new romance, or the new season or even the sunrise....

(2) Another area which has always been a source of great confusion to the discographer and which also seems to be a

tradition is the use of aliases, nicknames and pseudonyms quite regularly on the contemporary labels. Even today we wonder about Tallahassee Tight or Barefoot Bill and countless others. As of this moment conjecture exists as to whether 'St. Louis Bessie' on Vocalian is 'The Bessie'. When we consider that much of this happened in an era of comparative unenlightenment as far as information was concerned it is not difficult to understand how the details escaped us. The days of personnel listing had not yet arrived and record book-keeping by the companies was not very adequate. But when it occurs in the present day and we fail to track these pseudonyms down while the record companies are still in existence and the information is still fresh, we are repeating the errors of the past. The listing of a half dozen random items which demonstrate the use of pseudonyms is presented here in the hope that some reader may add to the store of knowledge..

DALLAS RED appears on 'Selective' S 112. The titles are Alma Lee (SE53) and Cold-Blooded Blues (SE54).. 'Selective' was a Detroit label issued about 1949....

PULSA RED is on 'Swingtime' 135 with a trio composed of piano, guitar and drums. The titles are Jam The Boogie / Blues and Misery.....

DIRTY RED appeared on four sides on Aladdin label issued about 1945-46. The titles are:

Mother Fuyer	Al 194
Home Last Night	- -
Hotel Boogie	Al 207
You Done Me Wrong	- -

THE HOT SHOTS present another example of the confusion pseudonyms cause as shown by the four sides Savoy recently issued.

WFB 2422	Horses Neck	Savoy 1128
WFB 2422-1	Blue Dreams	- 1136
WFB 2423	Blue Hours	- 1128
S 3366R	Blue Nights	- 1136

The first three (3) sides are compositions of F. Madison. This fourth side is credited to L. Herman. This fourth side is also a reissue of a 1946 Milt Buckner item issued on Savoy 653 & 45-797 as Beale Street Gang.....



From Rhythm & Blues to Spiritual and Gospel Singing is a short step. The same fine musicianship is featured on these records. The talent is often far superior to that on the 'pop' & even the jazz lists but because of the limited appeal of religious music, this is probably the least appreciated musically and the most neglected discographically.

One of the finest singers in the field of spirituals ranking with Sister Rosetta Tharpe & Mahalia Jackson is MARIE KNIGHT who records quite extensively for Decca

\*\*\*\* MARIE KNIGHT \*\*\*\*

& The Sunset Four

h 1909 I Just couldn't Keep It To Myself (SRC 832)  
h 1911 Negro National Anthem (SCR 834)

If I Could Just Make It In,  
Where Shall I Go

No Details

I'll Let Nothing Separate Me From The Lord  
Where Could I Go But To The Lord

Lord Will Make A Way  
I'll Never Turn Back No More

Today  
Something Within Me Banishes Pain

n 1965 Closer To Walk With Thee (SRC 887)  
n 1967 Land Beyond The River (SRC 888)

What could I Do  
The End Of My Journey

And Acc.

Misery Blues  
Rock With It

- to be continued -

-(4)-

Jazz Directory lists under a Benny Green session the title 'Pennies From Heaven' on Parkway label recorded in Chicago, April 10, 1951. It would appear possible that this is the same 'Pennies From Heaven' released on Aristocrat 411 and Chess 1431 under Gene Ammons' name... Green was with Ammons at the time having recorded with the Ammons group for Prestige on April 26, 1950. The connection between the Parkway & Aristocrat Chess labels has been established by the issuance of Muddy Waters, Rollin'

AND Tumblin' on both Parkway 501 and Aristocrat 412

-(5)-

In Dec. 1945 Dinah Washington recorded a dozen sides with a group of West Coast All Stars led by Lucky Thompson for the

Records.

A Discography of Marie Knight will start with this issue presenting her earliest recordings which appeared on the 'Haven' label, later transferred to 'Signature' and probably still later to 'Candy' Label. At least one session was made on 'Victor Records', details of which are lacking.

Here is the first section of the discography.....

HAVEN 501 SIG 32006 CANDY 4000

- - - 32006 - -

HAVEN 500 SIG 32004

- - - - -

HAVEN 502 SIG 32005

- - - 32006

HAVEN 503 SIG 32007

- - - - -

HAVEN 504

- - - - -

HAVEN 516 Sig 32008 CANDY 4004

- - - - -

HAVEN 517 SIG 32009

- - - - -

VICTOR 22-0073

- - - - -

Apollo label, ten of which were released on that label, the remaining two sides did not see the light until recently on an obscure label called Parody-#20,001. Thus the complete session is as follows: DINAH WASHINGTON WITH LUCKY THOMPSON ALL STARS... Lucky Thompson (TS); Wilbert Baranco (p); Milt Jackson (vibes); Karl George (Tpt); Jewel Grant (Alto sax); Gene Porter (Baritone Sax); Charlie Mingus (Bass); Lee Young (drums);..... California

Dec. 10, 12, 13, -1945

S1170-3	Wise Woman Blues	APC 368
S1171	Walking Blues	- 374 -
S1172-2	No Voot-No Boot	- 368 -
S1173	Chewin' Woman Blues	- 396 -
S1174	My Lovin' Papa	- 371 -
S1175	Rich Man's Blues	- 374 -



-(4)- continue

1176 Beggin' Woman Blues Parody 20,001  
 1177 All Or Nothing - -  
 1178 Mellow Mama Blues APO 371  
 1179 My Foot Is Really Vout - 388  
 1180 Blues For A Day - 388  
 1181 Pacific Coast Blues - 396

-(5)-

Record Research has gathered together all the available information on.....

ALBERT LUANDREW who records under the pseud. of SUNNYLAND SLIM on various labels and in 1946 on the Victor label as.....

DR. CLAYTON'S BUDDY....Sunnyland evidently sings and plays piano in the Chicago area and it is not certain where he originated from; although on one of his sides he mentions attendance at High School in Memphis Tennessee.....(\*)

Discography of SUNNYLAND SLIM, DR. CLAYTON'S BUDDY (ALBERT LUANDREW)

DR. CLAYTON'S BUDDY - Blind Johnny Davis-piano; Judge Riley (drums); Unknown guitar; & HIS ORCH. Ransom Knowling (bass)..  
 1171 1171

Illinois Central (Albert Luandrew)  
 Sweet Lucy Blues (Albert Luandrew)

Victor 20-2733

Nappy Head Woman  
 No Whiskey Blues

Victor 20-2954

Across The Hall Blues (Albert Luandrew)  
 Broke And Hungry (Albert Luandrew)

Victor 20-3085

Farewell Little Girl  
 Walking With The Blues

Victor 20-3235

SUNNYLAND SLIM - (no details)

Brownskin Woman  
 Jivin Woman

Hytone 32

SUNNYLAND SLIM -vocal with piano.... Muddy Water (guitar)

Fly Right Little Girl  
 Johnson Machine Gun

Aristocrat 1301

MUDDY WATERS -vocal & guitar with SUNNYLAND SLIM-piano

U 7058 Gypsy Woman  
 U 7059 Little Anna Mae

Aristocrat 1302

SUNNYLAND SLIM with MUDDY WATERS: Sunnyland Slim-piano & vocal; Muddy Waters-guitar; Unknown Sax; Bass & Drums

U 7110 She Ain't Nowhere (Sunnyland Slim)  
 U 7111 My Baby, My Baby (Sunnyland Slim)

Aristocrat 1304

MUDDY WATERS-guitar and vocal; SUNNYLAND SLIM-piano; Little Walter-Harmonica; Unknown Bass

U 7112 Looking For My Baby (M. Waters)  
 U 7112 I Can't Be Satisfied  
 U 7113 I Feel Like Goin' Home

Chess 1514

Aristocrat 1305

note: Listening to the re-issued 7112 on Chess 1514 fails to reveal the presence of piano work

continued - next page



ST. LOUIS JIMMY WITH MUDDY WATERS & HIS COMBO AND SUNNYLAND SLIM 1949  
 UB 9290 Florida Hurricane Aristocrat 7001  
 ST. LOUIS JIMMY (vocal): Muddy Waters-guitar: Unk. Tenor Sax & Bass: Sunnyland Slim-piano  
 UP 9293 So Nice And Kind Aristocrat 7001  
 SUNNYLAND SLIM (vocal) with trio (no other details) c. MARCH 1950  
 Bad Times Apollo 416  
 I'm Just A Lonesome Man  
 SUNNYLAND SLIM (piano & vocal)-Unknown Tenor Sax, Guitar, Bass and Drums  
 R 1513 Orphan Boy Blues (Luandrew) Regal R 3327  
 R 1514A When I Was Young (Luandrew)  
 SUNNYLAND SLIM & HIS SUNNYLAND BOYS: Floyd Jones(vo): Sunnyland Slim(piano)  
 TT 1001 B School Days (F. Jones) TEMPO-TONE TT 1001  
 TT 1001 A Hard Times (F. Jones)

THE FAT MAN with SUNNYLAND TRIO  
 You've Gotta Stop This Mess (Wallace) Nashboro 516  
 THE FAT MAN (vo.): Unknown piano, guitar and Bass.  
 Glad I Don't Worry No More (Wallace) Nashboro 516

SUNNYLAND SLIM with Orch. Acc.  
 4629 Ain't Nothin' But A Child (Luandrew) Mercury 8277  
 SUNNYLAND SLIM(vc. & piano): Unknown guitar, Bass & Drums  
 4630 Brown Skinned Woman (Luandrew)  
 4631 Hit The Road Again (Albert Luandrew) (\*) Mercury 8264  
 4632 Gin Brinkin' Baby (Bill & Bessie Brown)  
 (on vocal..Sunnyland refers to guitarist as \*Robert Jr.)

SUNNYLAND SLIM (piano and vc.): Unknown Harmonica, guitar, bass and drums 1954  
 BL 54-109 Going Back To Memphis (Luandrew) Blue Lake 105  
 BL 54-110 Devil Is A Busy Man (Luandrew)

General Note: Composer credits have been inserted to  
 benefit future research - Anthony Rotante

MEL 8132 MULE KICKING WOMAN  
 EVERYTIME I GET TO DRINKIN  
 5051105 SHAKE IT BASSY (LUANDREW) - ACC FEMALE VOICE  
 WOMAN TROUBLES (LUANDREW)

# \*\*\*\*\*RECORD RESEARCH\*\*\*\*\*

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\*\*\*\*\*  
 WITH HIS SUNNYLAND BOYS SLIM (P) & VO  
 VB 21608 HY-TONE 32 SIVIN BOOGIE  
 VB 21609 BROWN SKIN WOMAN

(EL-G)

(A)



## E DISONIA

by  
Ray Wile

It is well known that Thomas A. Edison invented the phonograph over 75 years ago. The first Edison machines were cylinder machines, for although Edison took out a patent on a disc machine the year after his invention of the cylinder phonograph, he considered the disc impractical because the groove distance decreased as the record spiral approached the center of the record.

The cylinder remained supreme until well into the early 1900's when it was hard pressed by the disc records manufactured by a host of companies. Edison's technicians advised him to issue a disc but the 'old man' held out until about 1910. At about this time extensive experiments were carried out so that Edison might issue a disc record which incorporated the advantages of his cylinders. He finally issued his first discs in late 1912 or early 1913.

The Edison discs were hill and dale recordings (vertical cuts) which were to be played at 80 rpm's. The narrow groove of the 4 minute Edison cylinder was adopted which allowed a playing time of about five minutes for a ten inch record. The grooving was spaced at about 125 lines to an inch. Twelve inch records were promised but if they ever materialized they did so as tests only. For all intents and purposes the average repertoire of the period could fit comfortably on ten inch discs.

The records themselves are strange appearing discs. They are extremely thick - about 1/4 to 3/8 the inches in thickness. This was to prevent the distortion incidental to the vibrations caused by hill

If you have any information about the electrics pass it on.

and dale reproduction.

An early sales circular described the set-up as follows:

"To the solution of the baffling problems of acoustics, which stood so long in the way of attainment of his ideals, Mr. Edison, with characteristic patience and tenacity of purpose, applied himself. Something like two thousand three hundred different kinds of reproducers, recorders and diaphragms were experimented with and rejected before he found the secret of true tone reproduction. ... The reproducer point, being a genuine diamond, specially selected for this purpose, highly polished to a perfect surface and a perfect fit under the microscope, and skillfully mounted, neither wears the record nor is worn itself. ...

"The new Edison Disc is an entirely new chemical compound of exceeding density and hardness. It is much harder than any other disc record; yet upon its surface can be engraved the most minute sound wave, and it is never effaced nor distorted." The substance mentioned was a phenol condensate. This was varied during the period that the company was in business and the best pressings are the very early etched labels and the late white label discs.

The reproducer merely carried the reproducing diaphragm and the needle. The entire assembly was moved across the surface by an internal worm gear -- the needle being guided rather than guiding the reproducer arm across the surface.

next \*\*\*\*\* Issue

More ramblings, including a master dating list and take information.

By the way it is now possible to play Edisons electrically. Something about the reproducer next issue.

RC

\*\*\*\*\*EUBIE BLAKE DISCOGRAPHY\*\*\*\*\*

LK

CORRECTIONS

THIS IS A DISCOGRAPHICAL ACCUMULATION OF PHONOGRAPH RECORDINGS BY EUBIE BLAKE... *PER RR 2*  
 AS A COMPOSER, CONDUCTOR, PIANO SOLOIST AND AS A PARTNER OF THE FAMOUS TEAM OF SISSIE  
 AND BLAKE HE DOES NOT NEED ANY FURTHER INTRODUCTION...  
 'RECORD RESEARCH' WOULD LIKE TO ACKNOWLEDGE THE ASSISTANCE GIVEN BY WALTER C. ALLEN,  
 PERRY ARMAGNAC, CARL KENDZIORA AND DAN MA'ONY IN THE PREPARATION OF THIS WORK... *X*

NOBLE SISSIE, Tenor with Orch. Pathe house band under the direction of Dominic Savino  
 ...EUBIE BLAKE - Piano

Released early 1918

	MAMMY'S LIT'L CHOC'LATE CULLOD CHILE	PATF 20210
T66417-1	A LITTLE BIT OF HONEY	PATF 20233
T66418-1	STAY IN YOUR OWN BACK YARD	PATF 20233
T66474-1	HE'S ALWAYS HANGING AROUND	PATF 20280
T66537-1	THAT'S THE KIND OF A BABY FOR ME	PATF 20280
EUBIE BLAKE TRIO, piano duo with drums (personnel unknown)		

Released about April 1918

AMERICAN JUBILEE	PATF 20326
HUNGARIAN RAG	PATF 20326

Released about May 1918

SARAH FROM SAHARA	PATF 20358
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BLAKE'S JAZZONCE ORCHESTRA (personnel unknown) \*released about Sept. 1918\*

THE JAZZ DANCE	PATF 20430
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NOBLE SISSIE, Tenor with Orch. - probably Pathe House Band...EUBIE BLAKE - piano

Released about December 1920

T67623-1	GEE I'M GLAD I'M FROM DIXIE	PATF 20470
T67675-2	AFFECTIONATE DAN	PATF 20470

Released about September 1920

T68354-1	GEE, I WISH I HAD SOMEONE TO ROCK ME IN THE CRADLE OF LOVE	PATF 20394
T68368-1	MILKY'S LITTLE SUGAR PLUM	PATF 20394

NOBLE SISSIE, tenor with Orch. (Collective Instrumentation) Trumpet, Clarinet, and/or  
 Flute, saxophone, trombone, violin, drums, tuba, piano...EUBIE BLAKE

Released about April 1920

68926-1	I'M JUST SIMPLY FULL OF JAZZ	PATF 22284
68927-1	AIN'T CHA COMING BACK, MARY ANN, TO MARYLAND	PATF 22284

Released about July 1920 (unknown instrumentation)

MELODIOUS JAZZ	PATF 22357
JAZZ BABY'S BALL	PATF 22357

Sung By NOBLE SISSIE, piano accomp. by EUBIE BLAKE

Released about December 1920

41316-15	BROADWAY BLUES	EMERSON 10296
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NOBLE SISSIE (unknown instrumentation)

Released about Jan. 1921

PICKAWINNY SHOES	PATF 20475
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NOBLE SISSIE, Tenor with Orch. (see April 1920 for similar instrumentation)

Released about February 1921

68981-1	GREAT CAMP MEETIN'DAY	ACT 020484
---------	-----------------------	------------

NOBLE SISSIE, Tenor with Novelty Orch. same instrumentation as above

69018-1	CRAZY BLUES	ACT 020484
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NOBLE SISSIE...Instrumentation as above

7734 - A	CRAZY BLUES	EDISON 50754
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Sung by NOBLE SISSIE, piano accomp. by EUBIE BLAKE

Released about March 1921

41564-1	CRAZY BLUES	EM. 10326
---------	-------------	-----------

Sung by NOBLE SISSIE piano accomp. EUBIE BLAKE

41564-1	CRAZY BLUES	MEDALLION 8252
---------	-------------	----------------

WILLIE BLACK, ACCOMP. BY RUBY BLAKE (sic. Noble Sissle and Eubie Blake)

41564-6	CRAZY BLUES	MEDALLION 8305
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SISSIE AND BLAKE (Released late 1922)

41564 156	CRAZY BLUES	PARAMOUNT 12007
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NOBLE SISSLE AND HIS SIZZLING SYNCOPATORS - same instrumentation as 68926-1

Released about April 1921

69061-1 2 ROYAL GARDEN BLUES

PATF 20493 ACT 020493

69062-1 LOVELESS LOVE

NOBLE SISSLE, Orch. Accomp. Tpt, Cl.-Edgar Campbell, Sax.-Nelson Kincaid, Tmb.  
piano-EUBIE BLAKE, drums, xylophone etc...

Released about June 1921

41633-3 ROYAL GARDEN BLUES

EMERSON 10367 MED.8286

NOBLE SISSLE and his Sizzling Syncopators, same personnel as 41633-3

Released about July 1921

41671-2 THE BOLL WEEVIL BLUES

EMERSON 10357

Released about July 1923

41671-3 THE BOLL WEEVIL BLUES

EMERSON 10627

Released about June 1921

41672-1 LOVELESS LOVE

EMERSON 10357

Release date unknown

41672-2 LOVELESS LOVE

REGAL 946 (2)

Released about May 1923

41672-2 LOVELESS LOVE

EMERSON 10605

NOBLE SISSLE, Blues Character Song accomp. by Sissle's Sizzling Syncopators-same personnel..

Released about June 1921

41699-3 LOW DOWN BLUES

EMERSON 10365

Release date unknown

41699-2 LOW DOWN BLUES

REGAL 946 (2)

NOBLE SISSLE and his Sizzling Syncopators

Released about July 1923

41699-3 LOW DOWN BLUES

EMERSON 10627

NOBLE SISSLE, Blues Character Song, accomp. by Sissle Sizzling Syncopators-same personnel

Released about June 1921

41700-2 LONG GONE

EMERSON 10365

NOBLE SISSLE and his Sizzling Syncopators-vo-NOBLE SISSLE-same personnel

Released about June 1921

41701-1 MY MAMMY'S TEARS

EMERSON 10367

NOBLE SISSLE and his Sizzling Syncopators- Tmpts.-William Hicks & Russell Smith.,  
tmb.-Carroll Jones, Alto Sax-Vess Williams, Flute- ? Yearwood, Clarinet- ? Johnson,  
Tuba & Bass-John Ricks, Banjo- Vanderveer, Piano-Eubie Blake, drums-George Reeves

Released about August 1921

41783-2 BALTIMORE BUZZ

EMERSON 10385

Released about February 1923

41783-3 BALTIMORE BUZZ

EMERSON 10574

Released about August 1921

41784-1 IN HONEY SUCKLE TIME

EMERSON 10385

41784-3 IN HONEY SUCKLE TIME

REGAL 9102 (2)

Sung by NOBLE SISSLE. piano accomp. by EUBIE BLAKE

Released about September 1921

41848-1 LOVE WILL FIND A WAY

EMERSON 10396

NOBLE SISSLE AND HIS SIZZLING SYNCOPATORS

Released about May 1923

41848-2 LOVE WILL FIND A WAY

EMERSON 10604

Released about September 1921

41849-1 2 ORIENTAL BLUES

EMERSON 10396

PIANO SOLO - EUBIE BLAKE

Released about October 1921

41885-4 BALTIMORE BUZZ

EMERSON 10434

41886-4 6 SOUNDS OF AFRICA

NOTES: (1) MEDALLION 8286-WILLIE BROWN, Vocal with Orch.

(2) Leonard GRAHAM AND HIS JAZZ BAND (REGAL)

PATF-PATHE FRERE (vertical cut) -----ACT-ACTUELLE- (Lateral cut)

X  
NOBLE SISSLE - EUBIE BLAKE AT THE PIANO  
12/1/1924



-6 MANDA V.19494-3 LABEL STATES COMEDIANS WITH PNO  
-6 DIXIE MOON V.19494-3

UNKNOWN PIANIST

Released about 41886- NOVELTY SONG BY NOBLE SISSLE AND EUBIE BLAKE (P)  
AFRICAN RAG (same as Sounds of Africa-see Em.10434) Para 14004

Sung by NOBLE SISSLE, piano accomp by EUBIE BLAKE

Released about November 1921

41921-3 I'VE GOT THE BLUES (BUT I'M JUST TOO MEAN TO CRY) EM. 10443

41922-2 ARKANSAS BLUES (DOWN HOME CHANT) EM. 10443

Piano solo- EUBIE BLAKE, Vocal- IRVING KAUFMAN

Released about December 1921

41985-2 SWEET LADY MEDLEY EM. 10450

Piano Solo-ROBERT BLACK, Vocal-BILLY CLARK (sic. Blake-Kaufman)

41985-2 3 SWEET LADY MEDLEY RE. 9130

Piano Solo- EUBIE BLAKE

Released about December 1921

41986-1 2 MA EM. 10450

Vocal-NOBLE SISSLE, piano accomp. by EUBIE BLAKE

Release date unknown

42011-4 5 I'VE GOT THE RED WHITE AND BLUES RE. 9158

42012-4 I'M A DOGGONE STRUTTIN' FOOL RE. 9158

SISSLE AND BLAKE

Release date unknown

42130-6 I'M CRAVING FOR THAT KIND OF LOVE RE. 9203

EUBIE BLAKE AND HIS SHUFFLE ALONG ORCHESTRA (For personnel see Em.10385)

Released about October/December 1921

25465-2 BALTIMORE BUZZ-Introducing in Honey Suckle Time VI. 18791

25466-4 BANDANA DAYS- Introducing-I'm Just Wild About Harry VI. 18791

EUBIE BLAKE AND HIS ORCHESTRA (for personnel see Em.10385.. add violin?)

Released about Mid 1922

42185-2 3 CUTIE RE.9198

42186-1 JIMMY I LOVE BUT YOU RE.9199

ALBERTA HUNTER, Piano Accomp - EUBIE BLAKE

Released about Fall of 1922

11111-3 I'M GOIN' AWAY JUST TO WEAR YOU OFF MY MIND PARA. 12006

ALBERTA HUNTER AND EUBIE BLAKE, Comedy Solo, Piano Accomp.

Released about January 1923

11111- I'M GOIN AWAY JUST TO WEAR YOU OFF MY MIND PARA. 12043

Another copy of Para.12043 has been found to feature a different coupling..

ALBERTA HUNTER, Piano Accomp.-EUBIE BLAKE

Released about FALL, 1922

11112-1 JAZZIN' DABIES BLUES PARA.12006

SISSLE & BLAKE, Solo and Piano Accomp.

11114-1 2 IF YOU'VE NEVER BEEN VAMPED BY A BROWN SKIN YOU'VE NEVER BEEN

VAMPED AT ALL

PARA.12002

11115 3 RANDANNA DAYS

PARA.12002

SISSLE AND BLAKE vocal with Piano

Released about December 1925

BROKEN BUSTED BLUES

ED. 51572

YOU OUGHT TO KNOW

ED. 51572

Released about Autumn 1927

81172 HALLELUJAH OK 40859

81171 SOMETIMES I'M HAPPY OK 40859

80397-3 PICKANINNY SHOES OK 40917

EUBIE BLAKE & HIS ORCH.- ALFRED BROWN-1 st Trumpet: Frank Belt-2 nd Trumpet:

Clarence Brereton-3 rd Trumpet: Harold Scott- 1 st Alto: Little Brownie-2 nd Alto:

Bob Robinson-Clarinet and Tenor Sax: Carroll Jones-Trombone: Frank Smith-Bass:

Vanderveer-Banjo: George Rickson and Eubie Blake-Pianos: Herbie Cowan - Drums:

Dick Robertson-vocal, all sides....most solo work was done by Brereton&Robinson....

Released about 1930-31

1234-4 PLEASE DON'T TALK ABOUT ME WHEN I'M GONE CR.3090

1239-1 I'M NO ACCOUNT ANY MORE CR.3090

NOBLE SISSLE - EUBIE BLAKE

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(MR BLAKE AT THE PIANO) RELEASED ABOUT 6/6/1923

-3 DOWN HEARTED BLUES V.19494

1240-	WHEN YOUR LOVER HAS GONE	CR.3086
1295-1	TWO LITTLE BLUE LITTLE EYES	CR.3111
1296-2	NODDY'S SWEETHEART	CR.3130 VS.8C16 *
1297-1	ONE MORE TIME	CR.3111
1298-3 4	ST. LOUIS BLUES	CR.3130 VS.8045 *
1476-3	BLUES IN MY HEART	CR.3197
1477-2	LIFE IS JUST A BOWL OF CHERRIES IMP.2628	CR.3193 VS.6017 *
1478-2	SWEET GEORGIA BROWN	CR.3197
1479-1	RIVER, STAY AWAY FROM MY DOOR	CR.3193 VS.6017 *

Same release date and personnel as Crown items

-1	LITTLE GIRL	VI.22735
-2	MY BLUE DAYS BLUE OVER	VI.22735
	THUMPIN' N' BUMPIN'	VI.22737

\* as by DICK ROBERTSON AND HIS ORCHESTRA on the Varsity label

Transcribed from Piano roll (release date of century record)  
ROLL WEEVIL BLUES CE. 4025

JAMMING AT RUDI'S, NO.1 (following data derived from Circle Records throw-away)  
Real all-star jam session at Jazz Critic's Rudi Blesh's apartment:  
Conrad Janis, Bob Wilbur, Tom Sharpsteen, Dick Smith, John Jeffray,  
EUBIE BLAKE, Pops Foster, Danny Barker, Freddie Moore..... CIRCLE L -407  
'When The Saints Go Marching In', 'See See Rider', 'High Society', Released  
'Maple Leaf Rag' (piano solo by EUBIE BLAKE), 'That's A Plenty'...

PIANO ROLLS BY EUBIE BLAKE -released late 1921 -  
TEN LITTLE FINGERS AND TEN LITTLE TOES MELODEE 3003

NOTE 1. PATHE RELEASE DATES-Some of the listed release dates conflict. This was a Pathe phenomenon and it is not the intention of this discography to delve into their reasons. The listings contain the earliest known release dates obtained from Pathe catalog, Supplement, throwaway & advertisement sources. Following is a last minute addition of Sissle sides.

MCLE SISCLE  
Can't Yo' Hear Me Callin' Caroline/Little Alabama Coon (c.4/18)..... PATF 20194

Good Night Angeline/Somebody's Gonna Get You (c.?)..... PATF 20226

There It Goes Again (c.1/18) PATF 20267

Mandy Lou (c.3/18)..... PATF 20295

My Vision Girls (c.11/20)... PATF 20463

NOTE 2. EUBIE BLAKE TRIO & JAZZONE ORCH.  
These recordings are in the realm of mystery. Eubie Blake only dimly recalls the trio sides. He conservatively commented that Buddy Gilmore may be the trio's drummer. However he wasn't sure. The same vagueness applied to the Jazzzone group. Since pertinent information is lacking, this discography would like to present some interesting excerpts from a 1918 Pathe supplement about these organizations..

Concerning Blake's Jazzzone Orchestra:  
"No matter where one goes to dance these moment the sound of 'jazz' dance music is heard it arouses the greatest interest, especially when well played and in characteristic 'jazz' style, as appears in the rousing selection, now very popular, upon this record. Blake's Jazzzone Orchestra, a colored organization is a N.Y. sensation....."

Concerning: Eubie Blake Trio-Hungarian Rag and American Jubilee... "The Eubie Blake Trio comprises an organization of three extremely clever colored musicians whose talents in entertaining the '400' and ultra-fashionables of N.Y.C., are extremely in favor and much sought after. As exponents of real 'jazz' and 'ragtime' piano work, two of its members are 'King pins'. Member number three is the 'sassiest' drummer you ever saw. He's a bunch of smiles and nerves, with most dexterous fingers and when these colored gentlemen begin to play, Oh Lawdy! Well, just hear these two recordings and we will leave the verdict to you. They're simply great. The two selections are happily chosen and afford fine opportunity for display of real 'lown south' ragging both on the piano and in the drummer. The dance tempo in each number is perfection itself...."



BABY BENBOW - OKEH 8098-

S-71-960-B Don't Blame Me } released  
 S-71-959-B Down Home Cal } c. 12/23

Above coupling lists 'Contralto Solo Piano Accomp.'... First side credited as comp - users (Hubert Esmere-George Butts). Reverse was (Hubert Esmere-Wendell Talbert)..... DON REDMAN (via personal aural identification) confirmed that he was the piano accomp. behind the warblings of Miss Benbow. Don also solos on each side. Redman further commented that Baby Benbow hailed from the West Indies and enjoyed limited success here in the States. Redman's declared presence on this date conflicts with the 'Discographies' mention of Clarence Williams as the piano accomp... See Page 40 'New Index To Jazz' and Page 47 Jazz Directory for ref.

STATION CALLS by CELESTIN'S ORIGINAL TUX-EDO JAZZ ORCHESTRA (Co. 636-D..W 142016) had takes 1 & 2 issued. Differences in Celestin's trumpet soli on each take were aurally evident.. Ref.. See New I.J. p. 182 or J.D. p. 221 for personnel, dating, etc.....

BRAD GOWANS RHAPSODY MAKERS \*The CHALLENGE counterpart of 'I'll Fly To Hawaii' has been found under the manipulated pseud. of THE CUBAN DANCE KINGS... Here are the statistics... (no master #) I'll Fly To Hawaii-Fox Trot-vocal - Challenge 210... Comments: The musical hilite of above side is Brad Gowan's cornet Chorus. Pianist, Frank Signorelli remembered Brad as performing on a midget size cornet. Frank vaguely recalls his own participation on the above side.. Ref. Brad Gowans (Gnt. 3406) see P. 557JD

BLUE GRASS FOOTWARMERS rendition of 'Old Folks Shuffle' (Ra. 248..142330).. Take 2 and 3 have been issued. Although both takes are orchestrally well knit, an aural difference between the two sides can be detected in Eddie Allen's drive out work toward the completion of the side.. Ref. See New IJ p. 98.

ALBERTA JONES - SILVERTONE 5025

(no master). Lucky Number Blues-Slow Drag-  
 (no master). I'm Gonna Put You Right In Jail -Slow Drag-

The first side listed as composers credits (Eisenberg-Phipps).. Reverse (Johnson).. Comment: This is more than likely the counterpart of the rare Ellington Gennett. Although the accompaniment and instrumentation (Ellington Twins nomen) were not listed on the Silvertone label, aural evidence indicated that the accompaniment

con't - consisted of piano and alto. The altoist solos on both sides.. See p. 266 New Index To Jazz for other reference...

THE LIXIE STOMPERS - JACKASS BLUES (HA-166H ..141959) had take 2 & 3 issued... Aural difference: On take 2 the trombonist injects a remote strain of 'Muscle Shoals Blues' into his solo passage. This is not heard in take 3.. Ref.. see J.D. p. 649...

SEVEN MISSING LINKS -angry (n 106168-1)/ Milenberg Joys (n 106159-1)- Perfect 14480 Recent findings: The above sides have been associated with like titles on the Banner labels through comparison aural identification.. It has been found that the Perfect and Banner items were identical or in close proximity to each other, although there was no statistical relation -ship (master number tieup) between the Perfect and Banners. Here are the Banner statistics:

1-6136-1P! Milenberg Joys Banner 1618-A  
 as by Perry's Hot Dogs  
 1-6137-1<sup>2</sup>P Angry Banner 1634-B  
 as by Missouri Jazz Band

NEW ORLEANS JAZZ BAND- Here are two sides previously unlisted in our discographies. They were released about April 1919 by the old hill and dale Okeh concern. (from an Okeh advertizement)....

OKEH 1155 - New Orleans Jazz Band  
 JA DA (Introducing "You'll Find Old Dixieland In France")-fox Trot-  
 OKEH 1156 - New Orleans Jazz Band  
 OLE MISS ONE STEP

comment: The above Okeh items were concurrent with the NOJB's Gennett session in 1919. More than likely the same artists were responsible for both sessions.. For other information see P. 51, Vol. 3 of Index to Jazz...

BESSIE BROWN - SOMEONE ELSE MAY BE THERE WHILE I'M GONE - side listed as 'comedienne with Orchestra', had at least 2 takes issued of the above title (672 & 673 as the scratches in the wax so indicate). Aural evidence indicates that 'orchestra' consisted of one man, a pianist. Differentiating between the two takes was difficult because of the stock arrangement... Refer to Page 150 of Jazz Directory or p. 124 of New Index to Jazz for other info. on Bessie Brown...



**COLUMBIAN BRASS BAND - 1900**

According to 'JazzMen' p.16, Punk Johnson recalled that he played with the 'Columbus Brass Band' at 'Hopes Hall' in the 'Downtown Creole Section of New Orleans.. (Esquire Jazz of 1945 listed it as Columbia Brass Band) Although Johnson did not specify any one date it was indicative that he performed with the group in the initial years of the 20th century.

**FINDINGS:** An inconspicuous but very significant announcement was found in a native New Orleans NEGRO NEWSPAPER called the.... "The Southern Republican" in a column referred to as 'Amusements At The Theatre.' Its date of issue was APRIL 14, 1900.... THE COLUMBIAN BRASS BAND WILL MAKE ITS FIRST APPEARANCE BEFORE THE PUBLIC ON SATURDAY EVENING, APRIL 28, WHEN THE BAND WILL GIVE A 'GRAND PRIZE DANCING FESTIVAL' AT THE FRIENDS OF HOPE HALL N. LIBERTY BET. DUMAINE AND ST. PHILIP STREET.....

This is perhaps one of the earliest notices about the activities of a brass band. More than likely it boasted many of the legendary New Orleans pioneers who have been so popularized by today's jazz author. Other sections of this historical periodical were scrutinized for additional revealing information. Some tenuous advertisements were seen however none had the Bolden women. A search for information on riverboat excursions, funeral parades etc. proved to be nil. Yet one section mentioned the activity of a Chamber Music group who were programming the works of Mozart and Beethoven for a future concert.....

**RESEARCH:** An attempt was made to discover 'Hopes Hall' on N. Liberty between Dumaine and St. Philip Street from a 'Storyville map' provided by Paul Eduard Miller and Richard McJones for the 1945 issue of Esquire Jazz Book (see pp. 222-223) however this met with no success. If any of our readers have substantiating evidence as to the location of this 'hall' it would be an excellent contribution to the geographical understanding of the early New Orleans musical centers... Any periodical or newspaper evidence about march bands, brass bands, ragtime or jazz bands etc. which would correlate the interesting hearsay of our New Orleans pioneers would be the statistical 'dirt roots' for all future research into the complexities of the Golden Age of New Orleans Music.

Has anyone information about LAYMAN & CHAULSAE who along with their New Orleans Jazz Band were an entertainment at New York's CORT THEATRE, Feb. 10, 1918 for the 306th Machine Gun Battalion of the 77th Division National Army..

**SCHREEVEPORT JAZZ BAND - 1922**

It is always of interest to discover some illuminating information about the pioneering bands in or around New Orleans. We can thank Jos. Jones, a Chicago Defender news correspondent for a most significant report appearing in an Oct. 28, 1922 issue of this weekly. Mr. Jones wrote (excerpts) "...Mr. Walsh (apparently a promoter) who's 6 p.m. jazz orch. is still one bright aggregation in Southland (Schreeveport La.)... These boys play anything from jazz to opera -- pianist Emile Williams has fashion of Lucky Roberts and harmonies like Eubie Blake... Eddie Powell, clarinetist and a good one... Geo. McDaniel really knows his violin... Sprall makes you think of Joe Oliver when he starts to jazz.... Simon Brigance gets real jazz and harmony out of his trombone... Baby Lovett fine jazz drummer can play other things beside drums...."

**RESEARCH:** Could the SPRALL mentioned in the newspaper account be the SULLIVAN SPRALL who was a cornetist with Clair-born Williams' St. Joseph Brass Band way back in the early 1880's. According to Richard McJones this band was one of the oldest (leaning toward the hot) in the state of Louisiana (\*). The comment about Baby Lovett is indeed interesting as it gave evidence that this versatile drummer had a New Orleans background before he made his way up to Kansas City. The other members of this group have dropped into relative obscurity. Information about their whereabouts would be enlightening.

The use of Eubie Blake, Lucky Roberts and Joe Oliver as musical yardsticks to measure the abilities of these Schreeveport musicians was indeed an historical bit of reporting on the part of Jos. Jones.. He not only supplied us with conclusive evidence of the identity of these delta musicians but he drew upon his comparison powers to give his readers an appreciation of the aural quality of this band....

(\*) For pertinent information on the St. Joseph Brass Band see Paul Eduard Miller's 'Fifty Years of New Orleans Jazz' p. 7 In the Esquire 1945 Jazz Book. Mr. Miller has presented an erudite resume of the bands and musicians who were part of the early New Orleans Jazz Scene....

Next Issue: The Archives will present material on Sonny Clay, Ethel Waters etc.



A column Dedicated to the Discographical Devotion of European-Recorded Jazz—  
With Especial Emphasis on the Period Encompassed by the Great Wars..

by  
HAL FLAXER

## RECORDED JAZZ IN ITALY: 1933-1943

## Part I

ORCHESTRA "Circolo Jazz-Hot" : A Discography

## PERSONNELS

## # I

Tpt: Pippo Renna;bs: ? Ricci;ts&cl:Piero Cottiglieri;vln:Armando Camera;  
p:Oscar De Mejo; vibr:Ezio Levi;g:Cosimo Di Ceglie;bass:Michele D'Elia;  
d: ? Maugeri

## # II

Tpt:Pippo Renna;as ? Ricci;cl:Piero Cottiglieri; p:Ezio Levi;g: Cosimo Di Ceglie  
Bass:Michele D'Elia;d: ? Maugeri;vcl:M.Marchesi

## # III

Tpt:Pippo Renna;as&cl: ? Ricci;ts:Piero Cottiglieri;p:Ezio Levi;g:Cosimo Di Ceglie;  
bass: ? Simeoni;d: ? Maugeri;vcl:Ezio Levi

## # IV

Tpt:Pippo Renna;cl: ? Ricci;ts: Piero Cottiglieri;p:Ezio Levi;  
vln:Armando Camera;g:Cosimo Di Ceglie;bass: ? Simeoni;d: ? Maugeri;vcl:Nera  
Corradi

			MILAN ? (*) 1936
#I -- CB 7892 (**)	"Venutiana"	Co(It)	D.Q. 2172
#II-- CB 7893 (**)	"Mai,Mai,Mai..."	Co(It)	D.Q. 2172
? (***) CB 7894	?	Co(It)	Unissued?
? (***) CB 7895	?	Co(It)	Unissued?
#III - CB 7896 (**)	"Caro Amico"	Co(It)	D.Q. 2173
#IV - CB 7897 (**)	"Ultime Rose"	Co(It)	D.Q. 2173

## FOOTNOTES (\*)

Exact date of recordings is unknown: however the year (1936) as given above is certain

(\*\*) Matrix numbers' "Takes" are nowhere indicated—  
either on the label or between the label and  
the run-off groove.

(\*\*\*) The titles corresponding to these two numbers may  
or may not be as by the orchestra "Circolo Jazz-Hot";  
if the former is the case then the two sides appear  
to have not been issued.

## HISTORICAL NOTES

The above-listed four sides were the first and only sides recorded under the aegis of the then newly-founded "Hot Club Di Milano" — which club numbered approximately 150 members. Following closely on the heels of the club's founding, it was forced to disband solely because of the virulent anti-jazz Fascist press campaign launched against the art form which was equated with Negro and Jewish influences..

In spite of the fact that, previous to 1936, several excellent jazz groups had made brief tours of Italy, to wit, Sam Wooding (1929 to 1930), Leon Abbey (1931), and Louis Armstrong (1934), no recordings appear to have been produced by these aforementioned artists. Apparently the ground was as yet too infertile. France, Belgium, Holland, Denmark, England and even Germany seemingly were possessed of atleast a semblance of a jazz tradition due to the fact that a goodly number of expatriate jazz musicians had found these countries quite receptive to the missionary transmissions of hot jazz through the media of both the personal appearances in night clubs, theatres and concert halls and more importantly, recordings. (The efforts of these expatriate and native European artists will be dealt with—discographically-wise in subsequent articles).

(to be continued)

DISCOGRAPHICAL INQUIRIES SECTION

This writer is compiling a European Jazz Discography covering the period between 1917 to 1941. This field is tremendous in scope and much discographical information has yet to be unearthed. Information is required on the following recording groups: Lud Gluskin, Rene Dumont, Charles Remue, Gregor, Ray Ventura, Arthur Briggs, Harry Flemming, Billy Arnold, Valaida Snow, Zaidée Jackson, etc.

The personnel of "Charles Remue and his New Stompers Orchestra" is required for the following 14 - side recording session recorded in Brussels (ca. May?, 1927). The personnel is unknown except for Charles Remue (as and Cl.). Aural evidence indicated the following instrumentation: as, cor, tbn, p, b, t, d. The cornetist may have been Raymond Chatrain (as is noted in Schlemmer's "Rhythm on Record") or it may be

? Compere. The sides were recorded for Edison Bell.

Known details are hereunder appended:

10919	"Vladivostok"	0160
10920	"Tampeekoe"	0161
10921	"Sha-Wan-Da-Moo"	0162
10922	"High Fever"	0153
10923	"Pamplona"	0163
10924	"Slippery Elm"	0161
10925	"Roll Up The Carpet"	0162
10926	"Doctor Jazz"	0163
10927	"Lucky Day"	0154
10928	"Far-Away Bells"	0164
10929	"Ain't She Sweet"	0153
10930	"Bridge of Avignon"	0164
10931	"Allahabad"	0154
10932	"Slow Gee-Gee"	0160

The personnel of a Swiss group "Bond Street Swingers" is required (Jazz Directory... Vol. 1, p. 126). The matrix numbers unlisted in "J.D." are as follows:

5967 "Blue Moon" E.S. 4090

5966 "China Boy" E.S. 4090

\*Although written as such on the label, the tune actually played is "Blue Room".

The matrix numbers for these two sides bear no relation to the Elite Special matrix series common to all other jazz sides on this label...

All inquiries should be addressed to: Hal Flakser, 8100 Bay Parkway, Apt. 3C, Brooklyn 14, New York

\*\*\*\*\*

"WANTS LIST" of Hal Flakser, 8100 Bay Parkway, Apt. 3C, Brooklyn 14 New York..

Aleman, Oscar-HW; Sw-Arnold, Billy-PatF-Bacon, Louis-Sw; Boyce, Bruce-UL;

Briggs, Arthur-GrG, PolyG, BrF; Brunner, Eddy-Sw; Candrix, Bud-Tel; Chevalier Maurice

-GrF; Chittison, Herman-BrF; Cholet, Nane-UL, PatF; Clarke Kenny-OfSd; Allier, Pierre

-Sa; Chiboust, Noel-Sw; Combelle, Alix-Sw; DeKors, Robert-DeB; DeLoof, Gus-HWVB;

Dumont, Rene-GrG, PolyG; Dupond-Durand-Sw; Ekyan, Andre-OfF; Flemming, Harry-CoF;

Gregor-Eb; CoF, UL; Gluskin Lud-Homocord, GrG, PolyG, PatF, PolyF; Johnson, Freddy-BrF,

DeH; Lewis, Willy-PatF, PanaH, Es; Lord Pierre-UL; Lewis, Charlie-PatF

Specific catalogue numbers furnished on request, Will buy or trade.....



'Record Research' will present an initial article on the piano roll. Recently there has been a growing amount of interest in the player piano and its perforated sheet music, the piano record or roll. Many may be surprised but the QRS-piano roll is still on the production line under the auspices of the Kortlander Bros. and J. Lawrence Cook. Yet, the roll and player have become accepted today as curios or collector items of our musical past.. Back at the beginning of our century when the radio was in its experimental age, when the phonograph was in its 'noisebox' infancy and television was just a dream

the player piano and its rolls were reigning musical industries. This was the age of the quick step, Rag, coon song and quadrille and the old fashioned hand crank -ing or foot pumping player piano (whether it be an exterior attachment or an integral part of the piano) served as perhaps the chief mechanical device to provide the listener with the music of this era. This was the mechanical age of the piano roll as the majority of them were cut according to the way a musical score prescribed. The hand played roll which displayed the individual talent of its performer was a few years off.

\*\*\*\*\* The Development of the Piano Player \*\*\*\*\*

The actual dates of the Piano Player's invention are obscure however a Chronology has been prepared to familiarise the reader with the development of this industry.....

Introductory Notes:

I

Encyclopedic Definition of Player Piano or Piano Player - A piano equipped with a mechanical device for automatically playing written music or for reproducing the playing of a pianist.

II

Devices of one kind and another for automatic mechanical performance of music have existed for centuries. The genealogy of the player piano may be traced back to the Roman Empire...

III

Pneumatic principle in a different form was well known for many years before it was applied to player pianos. Player organs preceded the player piano.

IV

Previous to 1897, the words 'Player Piano' or 'Piano Player' were not as yet coined. About that time, under various names, the words came into prominence

Chronology:

1842- Perforated paper sheets for producing music were first patented in 1842 in France. Exact instrument that it was used for is unknown.

1863-(not later) FOURNEAUX in France produced a little device applicable to the piano keyboard, using pneumatics for striking, and operated by exhaustion of air through a crank- actuated bellows- His invention languished as far as general recognition was concerned.

1881 - Merritt Gally of New York, who in 1881 patented a pneumatic device for use in playing the piano.

1885 - Bishop and Down in England were granted patents..

1887 - KUSTER of New York exhibited drawings in his application for a patent granted to him which was generally years ahead of its time, such as obtaining expressive effect of touch, tempo, etc.

1890 - The earliest pneumatic piano player using perforated paper (according to a on-the-spot report by author, Harry Ellingham) was in 1890 "Pianista".. Its full title was: 'Pianista de Jerome ThiBouville-Lamy, Saul Fabricant Brevette S.B.D.C., 68 bis and 70 Rue Reaumur a Paris'. APPEARANCE: Like present form of piano player except it was larger and squarer.. action was pneumatic.. but touch was mechanical.. motive power was supplied by turning of a handle as in the barrel organ.. Its Sheet Rolls: Instead of ordinary thin perforated paper sheets, the instrument was made to carry cardboard music in length, packed into folded squares- its compass was 54 notes.

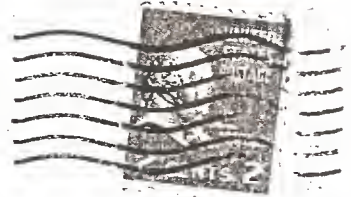
\* to be continued \*

Future issues of 'Record Research' will present itemized listings of piano rolls -time idiom, also 'rolls' by Waller, J. Morton and James P. Johnson.....

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